NEW INSTRUCTIONS

for the

German-Flute

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the Easiest & most modern Methods for Learners to Play

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a favorite Collection of Minuets, Marches, Song Tunes, Duets &c.

Also

The method of double Tongueing And a complete Scale & description

OF

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A Description of POTTERS new invented patent GERMAN FLUTE.

with a Complete Scale explaining the use of all the Additional Keys

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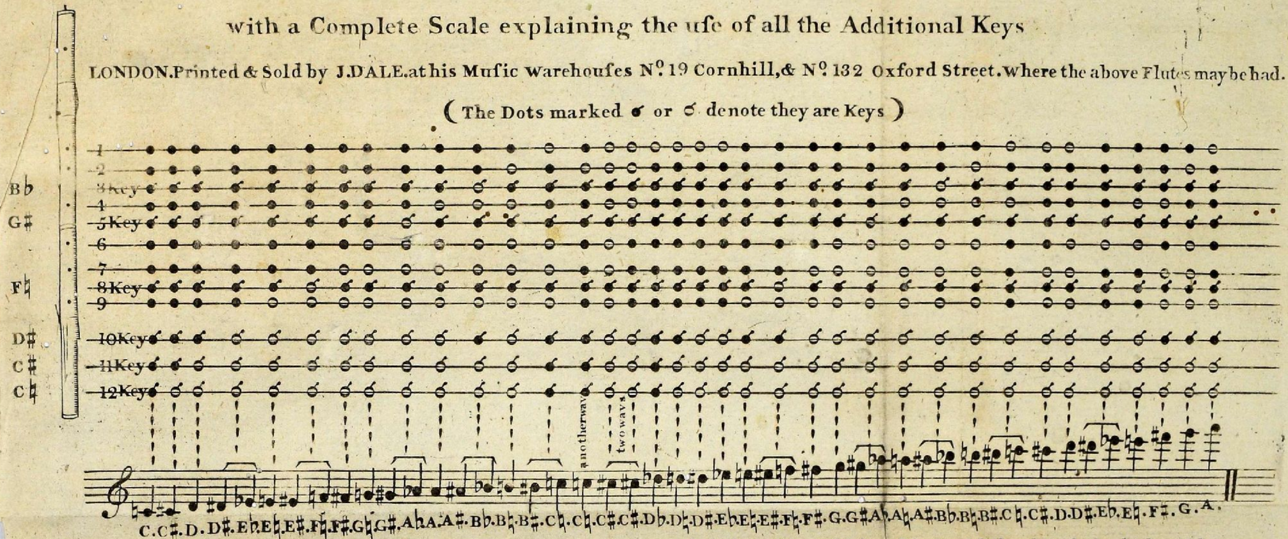
(The Dots marked ● or ○ denote they are Keys)



In the above Scale the Holes and Keys are numbered 1 to 12. the black dots denote the holes or Keys which must be stopt & the white those which must be open. this Flute has five additional Keys more than the common sort, viz: the first Key on the middle joint No. 3 is B♭ and is made by stopping the first and second hole, then press with your thumb the Key. The 2d. Key No. 5 on the same joint is G♯ and is made by stopping the three first holes and with the little finger press the Key. The 3d. Key No. 8 is F♮ and is made by stopping E and with the third finger of the right hand press the Key; if you press the D♯ Key at the same time you will find the tone much stronger. No. 10 is D♯ the same Key as on the common sort of German Flutes. No. 11 is lower C♯ and is made by stopping all the holes and with the little finger press the first long Key No. 11. No. 12 is lower C♮ and is made by stopping all the holes and pressing both the large Keys with the little finger. At the top of the Instrument there is an ivory screw fixed to the Cork on which are figures No. 4, 5, 6; by turning this ivory screw round it draws out the Cork and consequently flattens the tone, but you must not exceed the figure which is suited to the proper middle joint, for there are three middle pieces, or joints numbered 4, 5, 6. the joint No. 4 is a sharp pitch. No. 5 is Concert pitch, and No. 6 a flat pitch, so, when you have taken the joint you like, you must not forget to put the ivory screw which is on the top of the Flute to the same figure as the middle joint you intend to play with.

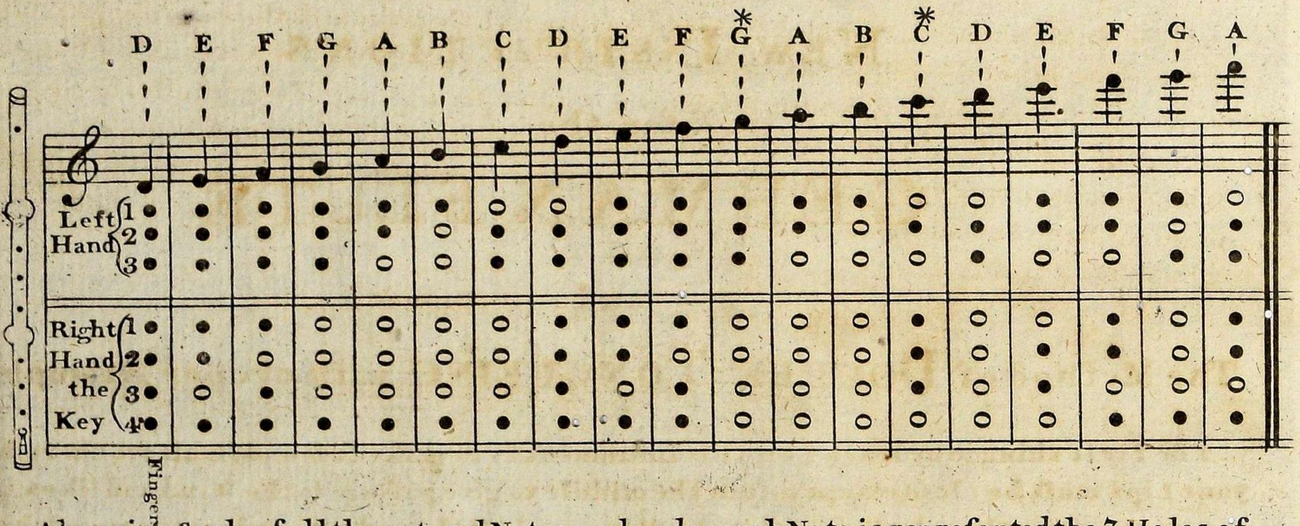
OF SHAKES.

To shake middle & upper B♭ you must shake the first finger of your left hand concluding with it down. To shake G♯ shake the second finger of the left hand, if in a flat Key, or the third finger if not found too difficult when you play in a Sharp Key, but either way will do. To shake lower & upper F♮ shake the first finger of your right hand concluding with it down, the other shakes are performed the same as on the common German Flutes. The great improvement these Keys afford will easily be discovered by any judicious Performer, and should be strongly recommended by all Masters of excellence.

New Instructions for the GERMAN FLUTE and The Method of DOUBLE TONGUEING with proper Examples.

The first thing to be learnt on this Instrument is to make it found, Obferve therefore, your Lips muft be clofe, except juft in the middle to give pafsage to the Wind, and likewife contracted fmooth and even, refting the Flute againft the under Lip, place the mouth hole juft under the opening of your Lips, and blow gently down the Flute, turning it outward, or in-ward, till you make it found, paying no regard to putting any of your Fingers on the Holes 'till you can blow with eafe and readily bring out the Tone. Secondly, when you can make the Flute fpeak, put down the firft, fecond, and third Fingers of your left Hand gradually after each other upon the three Holes that are neareft the Mouth Hole, blowing three or four times to each finger you put down to get the right Tone: Next alfo put down the three firft Fingers of your right Hand upon the three remaining Holes, the fourth or little Finger of the fame Hand being kept in readinefs to touch the Key as occafion may require.

A Scale of all the Natural Notes.

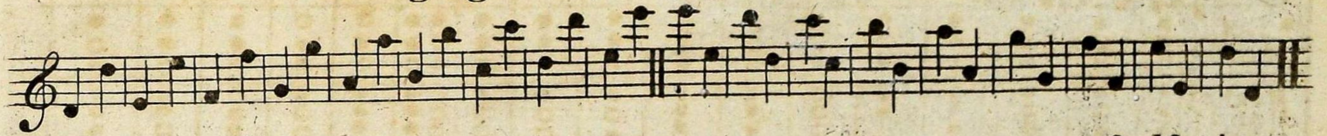


Above is a Scale of all the natural Notes, and under each Note is repreſented the 7 Holes of the Flute, ſhewing the method of ſtopping each Note; the black Dots ſignifying the Holes that are to be ſtopt, and the others the Holes that are to remain open, as for inſtance, to ſound the firſt D, all the Holes muſt be ſtopt, as appears by the 7 black Dots immediately under it, which being done blow gently and you will ſound the firſt and loweſt Note. To ſound E, the 3d. Finger of your right Hand muſt be unſtopt, and ſo gradually moving your Fingers off and on as the Scale directs, obſerving to blow pretty ſtrong for the high Notes, likewiſe to place your Lips cloſer, and move your Tongue nearer to your Lips for each Note.

All the Notes above G*, are called in Alt, to diſtinguiſh them from thoſe below; for you muſt obſerve, there is but ſeven letters in Muſic, Viz: D.E.F.G.A.B.C. All the Notes above C* in Alt. are called double D, double E, double F, double G, and double A. I would not adviſe the learner to attempt going beyond double D, the Notes above being too difficult for a beginner.

When you have made yourſelf thoroughly acquainted with the Scale of natural Notes, & likewiſe got the Names of the Notes by heart, you are in the next place to have recourſe to the following Example.

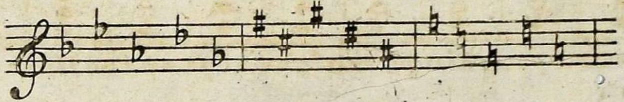
Dodging Notes or Eights aſcending.



This Example is deſigned to make you perfect in blowing the Octaves; you muſt alſo give attention whether you ſound them properly in tune, for the German Flute is but an imperfect Inſtrument and very much ſo if not guided by the Ear; therefore I would adviſe all Practitioners to pay a due regard to the riſing or falling of Octaves.

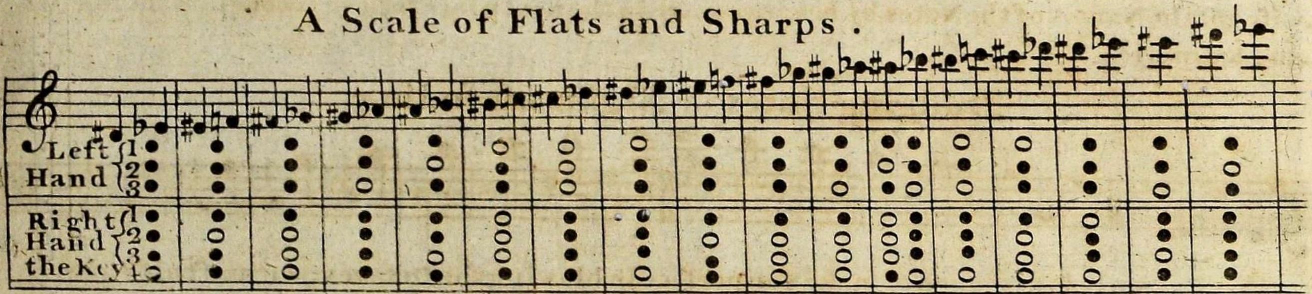
Flats. Sharps. Naturals.

B.E.A.D.G. F.C.G.D.A. F.C.G.D.A.

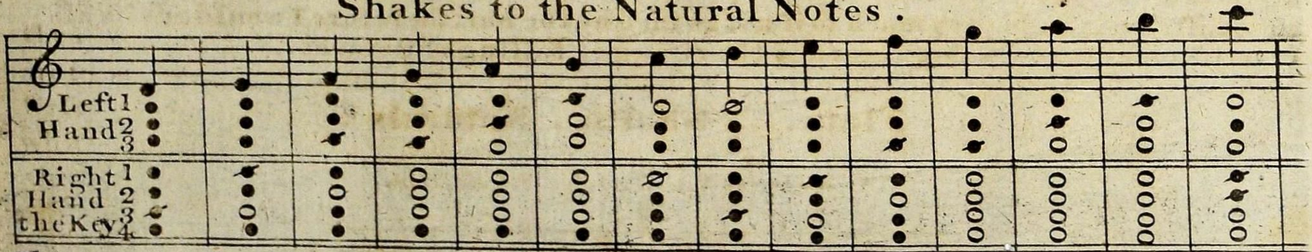


Flats, Sharps, and Naturals, are three Characters of great uſe in Muſic, Viz: a Flat being placed before any Note, it makes it half a Note lower than it is naturally, a Sharp being placed before any Note, makes it half a Note higher than it naturally is, and a Natural re-duces any Note that is Flat, or Sharp, to its primitive Sound or State; for if Flats or Sharps be placed at the beginning of any Tune or Leſson, it affects every Note upon that Line, or ſpace through the whole Tune, unleſs contradicted by a Natural.

A Scale of Flats and Sharps.

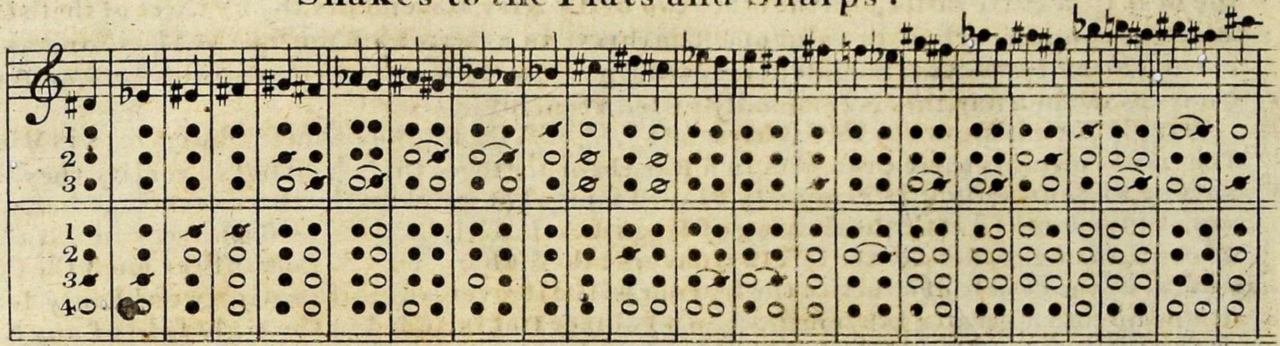


Shakes to the Natural Notes.



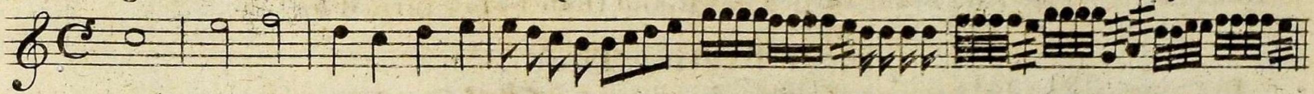
This mark ⌀ ſignifies that your Finger muſt be kept on the Hole after you ſhake, & this ⌀ that it muſt be kept up.

Shakes to the Flats and Sharps.



Common Time.

A Semibreve
is as long as 2 Minims or 4 Crotchets or 8 Quavers or 16 Semiquavers or 32 Demisemiquavers.



Tripple Time.

A dotted Minim
is as long as 3 Crotchets or 6 Quavers or 12 Semiquavers.

There are two sorts of Time, Common and Tripple, Common Time consists of either 1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers in a Bar, & is to be known by the following marks C ¢ Ↄ or $\frac{2}{4}$ the first of which C denotes a slow movement.

the next 𝄵 a little faſter,and the other two briſk Airy Movements.the 1st. three of theſe Cha-racters contain each to the value of a Semibreve in a Bar,which muſt be held as long as you can moderately count 4, the laſt never contains more than a Minim or two Crotchets, or four Quavers,&c:in a Bar,this is commonly called French Time.

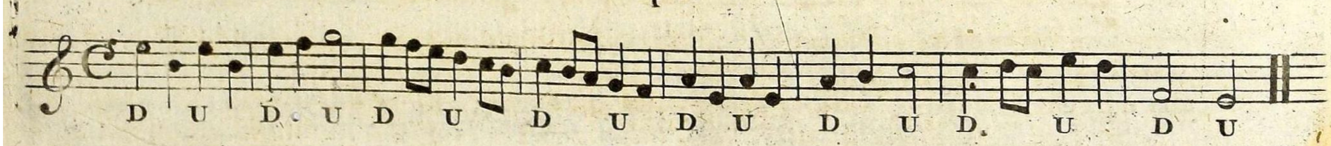
Tripple Time is known by theſe Characters $\frac{3}{4}$.$\frac{3}{8}$.$\frac{6}{8}$.$\frac{6}{4}$.$\frac{12}{8}$. the 1st. two of theſe Characters is Minuet Time,one contains three Crotchets in a Bar,the other three Quavers,tho' in reality they both anſwer one end,only $\frac{3}{8}$ is generally Played ſomewhat quicker,the three remaing Characters are always marked at the beginning of Jiggs &c. the firſt $\frac{6}{8}$ contains 6 Quavers in a Bar,the 2d. contains 6 Crothets,& the laſt 12 Quavers: theſe Characters in fact anſwer one & the ſame end,as in the courſe of Practice the learner will diſcover,an explanation would only lead the mind into a greater labyrinth.when a Point or Dot is added to the right ſide of any Note, it ſignifies that Note muſt be held half as long again,as for Example,a dotted Semibreve thus 𝅝 · is as long as three Minims; a dotted Minim 𝅗𝅥 · is as long as three Crotchets &c.

The tails of Notes may be turned up or down for the conveniency of tying together, thoſe above the middle line being turned down,and thoſe below turned up.

Of Beating Time.

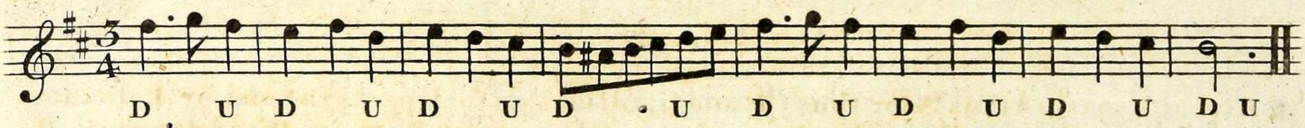
In Common Time where any of theſe marks are ſet 𝄴. 𝄵. Ↄ or $\frac{2}{4}$ the Foot muſt go down at the beginning of every Bar,and riſe at the half or middle of the Bar; as in the following Ex-ample,where the letter D ſhews where it muſt go down; and the letter U where it muſt riſe.

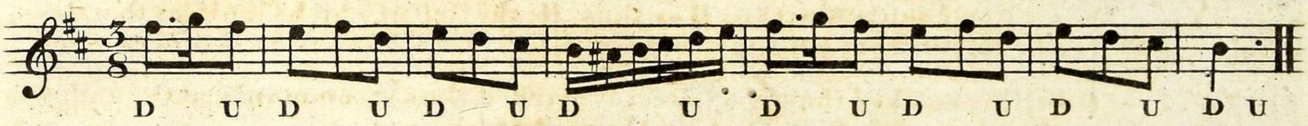
Example.



In Tripple Time, where any of theſe marks are ſet $\frac{3}{4}$.$\frac{3}{8}$. the Foot muſt go down with the firſt, and riſe with the third .

Examples .

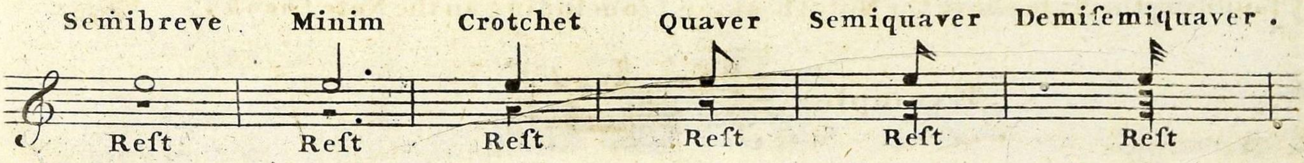




The ſame rule ſerves for $\frac{9}{8}$. which ſometimes occurs, for there the Foot muſt keep down at the firſt ſix, and riſe at the three laſt. where you ſee theſe marks $\frac{6}{4}$.$\frac{6}{8}$.$\frac{12}{8}$. your Foot muſt go down at the beginning, and riſe in the middle, it being as Common Time half up and half down .

In beating Time, the heel of your Foot ſhould be kept down, to avoid making a diſagreea-ble noiſe, the Toe being ſufficient and genteeleſt for dividing the Time .

Examples of Reſts .



When you ſee thoſe marks which are called Reſts, and underſtood by the foregoig Example, you are to ceaſe playing the length or time of thoſe Notes over them, from which they take their Names.

A Pauſe is marked thus 𝄐 and at ſuch mark all the Performers in a Concert ſtop ſhort a Moment, in order to join again with the greater Effect, and is often ſet over the finiſh-ing Note of a Song or Leſson.

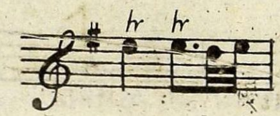
Of Repeats.

A Repeat is marked thus :S: or thus :||: and ſignifies that ſuch part of a Song or Leſson, muſt be played twice over from the places whereon they are ſet, Bars are Lines drawn acroſs the five Lines thus | | | A double Bar thus || or thus :||: the firſt of which ſignifies that the Strain ends there, the laſt of theſe having dots on each ſide denotes that the ſtrain muſt be Played twice over.

The Treble or G Cliff is marked thus 𝄞 a Direct is marked thus w commonly at the end of a Stave, to ſhew the place of the firſt Note in the next Stave.

Of Graces.

The principal Ornament or Grace in Muſic is a Trill, commonly called a Shake, marked thus *tr* over the Note, the Shake or Trill is made from the Note, or half Note above the Note to be ſhook so that if you would ſhake D, you muſt ſound E firſt, which prepares for the Shake; & then ſhake the Finger quick and evenly on the 6th Hole, concluding with it on, but the preparation and Shake are to be done in the ſame breath; all other Notes that are ſhook except this D, have a ſingle Relliſh, commonly called a double Relliſh, but I think improperly, which is performed by ſounding the Note above the Note ſhook, and concluding on the Note ſhook.

Example 

If E is to be ſhook, where F is Sharp, blow the F and in the ſame breath put down the Finger on the 5th. Hole, and ſhake with the Finger on the 4th. Hole, touch the 6th. Hole & conclude with the Note ſhook, as in the Example: therefore you ſee that the Notes immediately above & below the Note to be ſhook muſt be touched to compleat this ſhake, otherwiſe it will be but an imper-fect one. To make a ſhake on E where F is Natural, firſt blow F & in the ſame breath riſe up the Finger on the 6th. Hole, and ſhake with the Finger on the 5th. Hole, concluding with it down. To ſhake F ſhake with the Finger on the 4th. Hole concluding with it down.

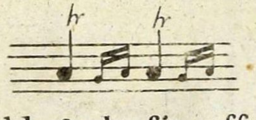
To ſhake G, ſhake with the Finger on the 3d. Hole. To ſhake A, ſhake with the Finger on the 2d. Hole, To ſhake B, ſhake with the Finger on the 1st. Hole, concluding with the Finger down for each, To ſhake C Natural, blow the middle D and ſhake with the Finger on the 4th. Hole, conclu-ding with it off. To ſhake C Sharp, blow the middle D & ſhake with the Fingers on the 2d. & 3d. Holes together, concluding with them off. E, F, G, A, and B, in Alt, are ſhook the ſame way as thoſe below, only with a ſtronger breath to each Note. C Natural in Alt, the ſhake of it being very diſagreeable and harſh to the Ear, is for that reaſon never ſhook, and to ſhake C Sharp in Alt, ſound and ſhake with the Finger on the 4th. Hole, concluding with it down.

All Notes, that are ſhook require the Notes immediately above & below them to be touched, and to conclude on the Note ſhook, the loweſt D excepted, there being no Note lower than it-ſelf, alſo note that Shakes are always Performed in the ſame breath.

There is another Grace which I have not found any where treated of, and deſerves much to be noticed, and ſet in a clear light, which if I may be permitted the liberty, might with propriety be called a double Relliſh, and is a Shake or Trill performed thus.

To ſhake A with a Double Relliſh, firſt blow G, ſhake with the Finger on the 2d. Hole, touch G again, & conclude with the Note ſhook, and all in the ſame breath as in the following Ex:

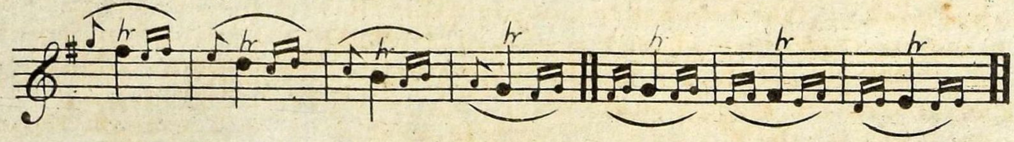
Example



The above Example has a very agreeable & pleaſing effect on the Ear, where properly introduc'd

Examples of Shakes with a ſingle and double Relliſh.

Single Relliſh. Double Relliſh.

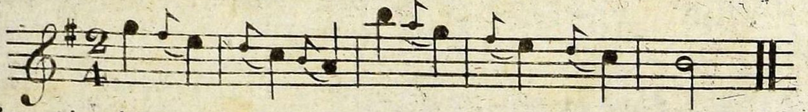


A Beat is marked thus and is Performed by ſounding and inſtantaneouſly touching the Note below the Note ſounded.

A Slur is marked thus and is placed over the heads of ſuch Notes as are to be Played in a breath.

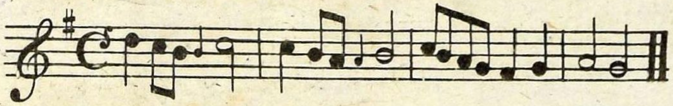
A Slide is a tipping with the Tongue, anticipated by one Note above that on which it is made, and is never Practiſed but in deſcending a 3d. theſe little Notes are never reckoned in the Time, but are uſed to grace or ſweeten the principal Note.

Examples of Slides.



A Port de Voix is a tipping with the Tongue anticipated by one Note below, or one Note above that on which it is made, and blown or held almoſt as the Note to which it belongs.

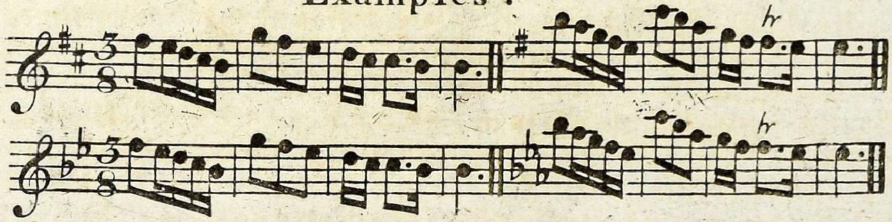
Port de Voix .



Rules for Tranſpoſing Muſic .

Tunes for the Violin or Hautboy being ſometimes too low for the German Flute, an eaſy method for putting them higher is very uſeful, remember, then that there are but two original Keys a Sharp one, and a Flat one, A Key is not denominated Flat or Sharp from the Flats or Sharps marked at the beginning of a Tune, but as the laſt Note called the Key Note, requires a Flat or Sharp third to it .

Examples .



The two firſt of theſe are in a Flat Key, notwithſtanding the Sharps at the beginning, and the other two are Sharp Keys, notwithſtanding the two or three Flats, the laſt Note B, in the firſt Example called the Key Note, has D for its third, which is a Flat third .

The 3d Example likewiſe has D, for its 3d but B being flatted in the Cliff at the beginning, is thereby moved half a Note more diſtant from D, and becomes a Sharp third, the very ſame properties belong to E, which is the Key Note in the 2d and 4th Examples .

In order to know a Sharp 3d and a Flat 3d I muſt obſerve, that the firſt conſiſts of five half Notes, or Semitones, and a Flat 3d conſiſts of four .

Explanation of the four Examples .

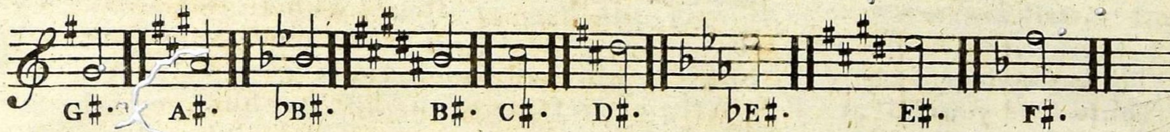
Flat 3d   Sharp 3d   Flat 3d   Sharp 3d

This holds good for all the variety of Keys, in the whole Syſtem of Muſic; but note alſo that in Flat Keys, the 6th and 7th muſt be Flat as well as the 3d and in all Sharp Keys the 3d 6th and 7th muſt be Sharp. the 4th remains Flat in all Keys, & conſiſts of ſix half Notes, but this and alſo the 6th & 7th are too often omitted in the Cliff, thro' the ignorance, or careleſneſs, of Maſters, and Tranſcribers, from hence it is evident that in all Harmony there are really but two Keys, one Sharp, and the other Flat .

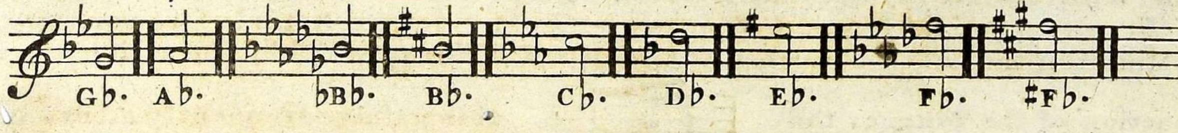
If the Muſic you want to Tranſpoſe is in a Sharp Key, the firſt following Table will ſhew in how many different Keys, higher or lower you may put it, with the proper Sharps & Flats at the beginning, the 2d Table being a rule in the ſame manner for Flat Keys .

And altho' the ſeven Notes in Muſic admit of greater variety, I ſhall only make thoſe Keys with their proper ſignatures which are in general uſe, and moſt Practicable .

First Table



Second Table



The Method of Double Tongueing.

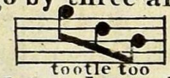
The Double Tongueing is of that importance to a Performer on the German Flute, that no one can be a finiſhed Player without it: It gives ſpirit and fire to the Allegro's, awakens the attention of the Hearer in the Largo's, and renders all difficult paſsages in Muſic eaſy, and is attended with ſuch an amazing articulated Execution as ſurpaſses all imagination; the Method to arrive at this point is the action and reaction of the Tongue againſt the Roof of the Mouth, pronouncing the words, tootle, tootle, tootle, to yourſelf, which done for a few Minutes, try to do the ſame with the top Piece of your Flute, articulating the above tootle, tootle, tootle, ſeveral times running as faſt as you can, not to loſe the ſound of your Embouchеure, making the reaction as diſtinct and clear as the action, which when attained to, then add the other Pieces of your Flute, putting your Fingers on the holes, taking care that your Tongue and Finger go together which is the chief difficulty.

You are to obſerve in the firſt Leſson for the Double Tongue, that the word tootle ex -

-preſſes two Notes, thus

making the Tongue move as equal as poſſible, obſerving at the ſame time an exact and ſtrict diſtance from one Note to the other, ſtriking each Note as diſtinct as if they were ſtruck with an Hammer, which is all that is wanted, (when you are perfect in the articulation of the above Notes) to enable you to Play any Allegro, where the Notes run in even Numbers, as 2 . 4 . 8 . 12 . &c . But leaſt you ſhould find yourſelf at a loſs in the expreſsion of the laſt Bar but one in the ſaid Leſſon, as it differs greatly from the reſt, I thought proper to mention it here 'tho it is partly the purport of the ſecond Leſſon, you muſt obſerve three Notes before you come to the Minim in the above mentioned Bar, which is to be expreſſed by the action, reaction, and action of the Tongue, thus

this paſſage frequently occurs in Pieces of Muſic 'tho in different Notes, but muſt be punctually obſerved.

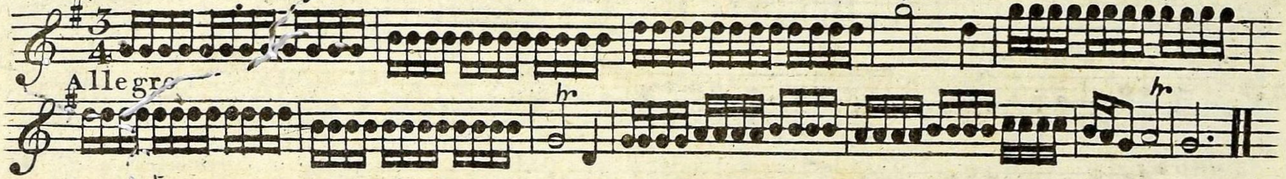
The method of articulating and expreſſing the Notes in the ſecond Leſſon, where they run in odd Numbers, and go by three and three, the word too, muſt be added alſo, to the word tootle, as above, thus 

and tho' they are all wrote equal, yet you muſt reſt a little on every third Note where the word too falls on, as the Example of the three Notes of the firſt Leſſon ſhews, which Notes you will alſo find in the firſt Bar of the ſecond Leſſon, we have but one more Obſervation to make, which we hope will compleat the Pupil in the thorough knowledge of the Double Tongue, which is, that in the ſecond Bar of the ſecond Leſſon, you will ſee ſix Quavers and a Crotchet, which muſt be expreſſed in the following manner, thus

The three Notes muſt be uſed in all Jiggs, & where-ſoever they are intended to be Played in the time of one, be they Crotchets, Quavers, or Semi-quavers; ſome Authors have diſtinguiſhed theſe three Notes, by a Figure of 3 over or under them, but as this method is much diſuſed at preſent, we muſt direct our Pupils when at

a loss how to know them, Viz: in counting the measure of such Bars, by which means they will soon find out those Notes that are to be Played in the manner as above recited.

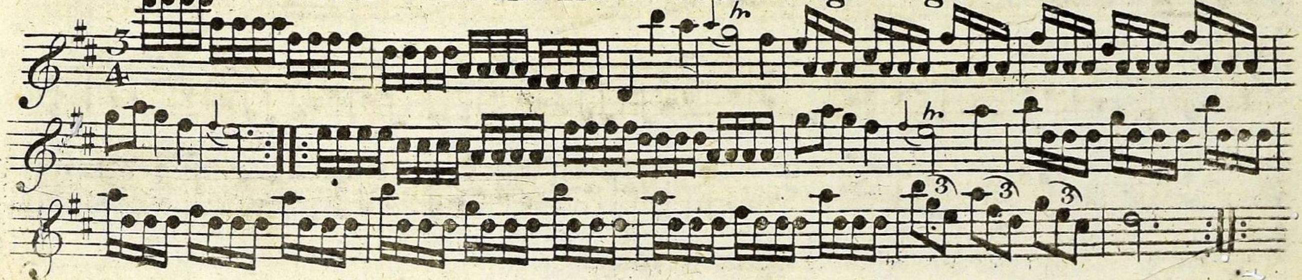
Lesson the First.

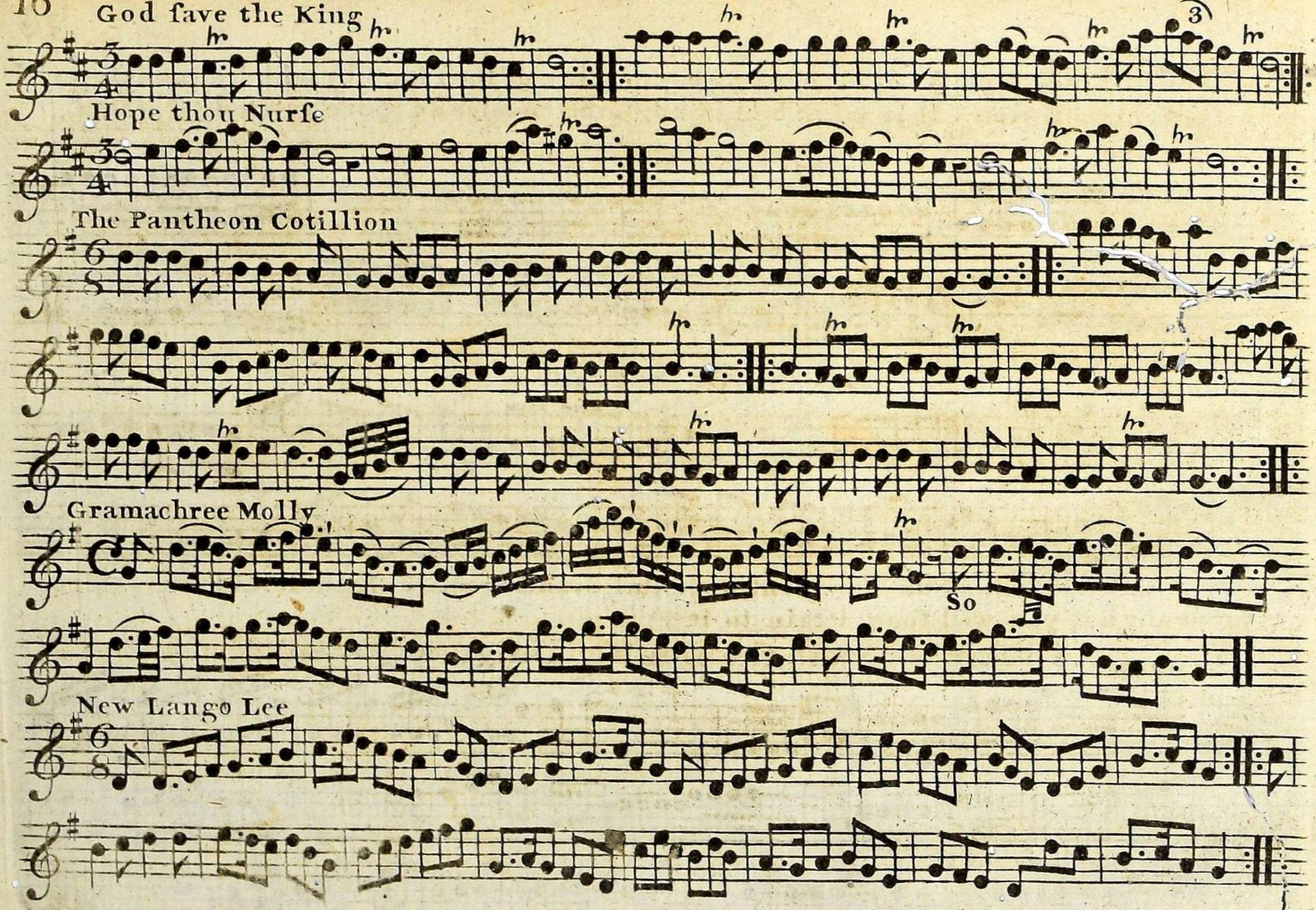


Lesson the Second.

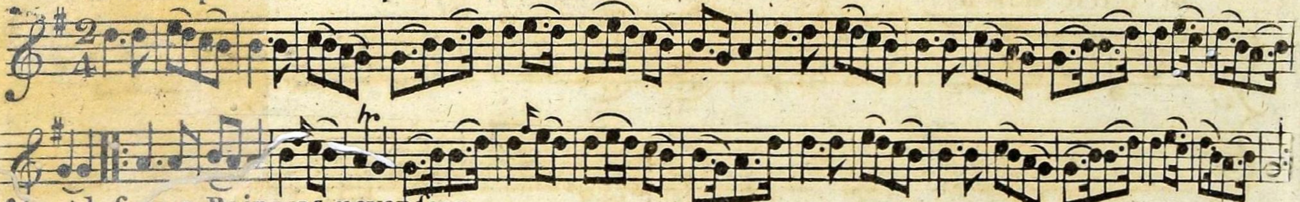
By the Observance of the 'forementioned Rules, and Practiceing these Lessons, there is no doubt but you will soon attain to it.

An Air wherein the Double Tongueing is used.

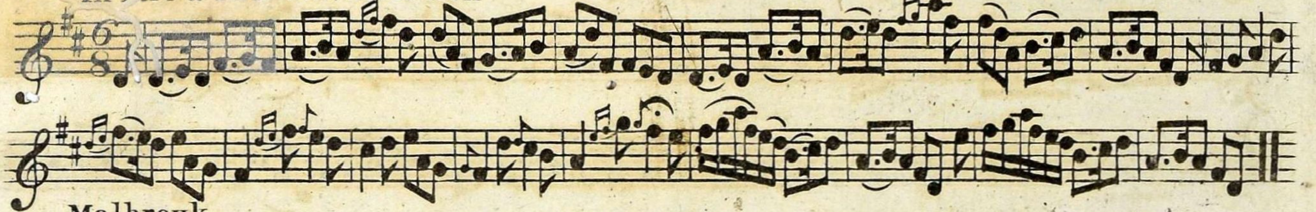



God save the King
Hope thou Nurse
The Pantheon Cotillion
Gramachree Molly
So
New Lango Lee

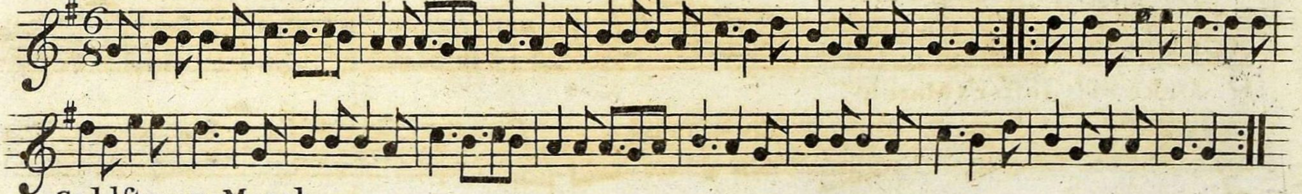
How imperfect is Exprefsion



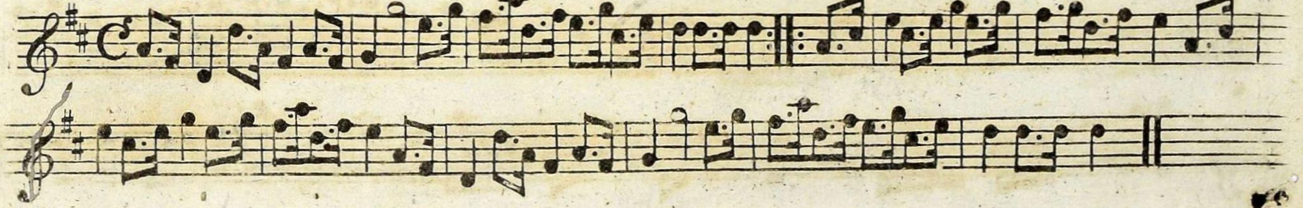
Ah fure a Pair was never feen



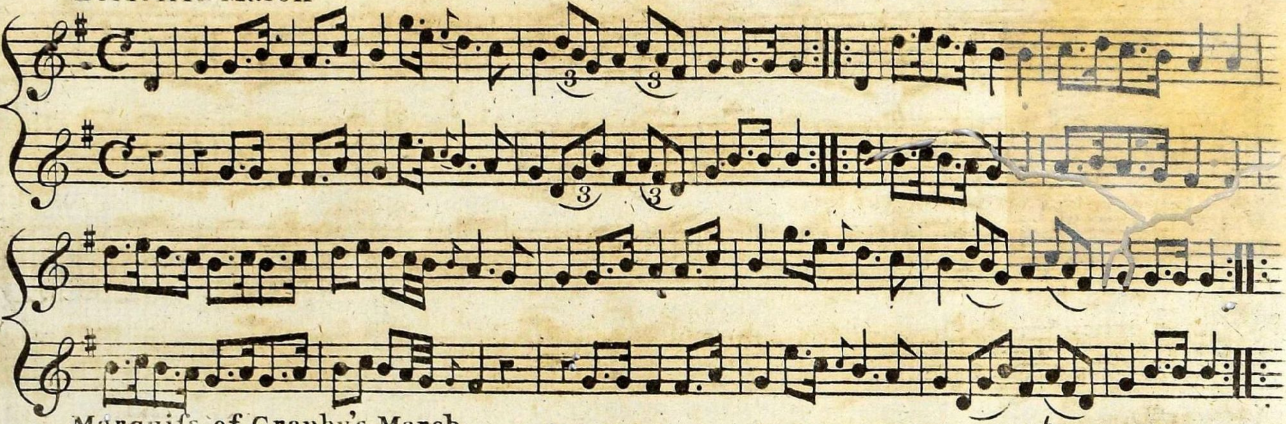
Malbrouk



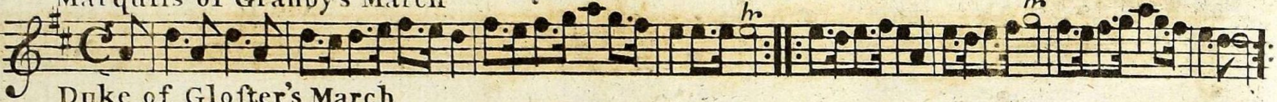
Coldftream March



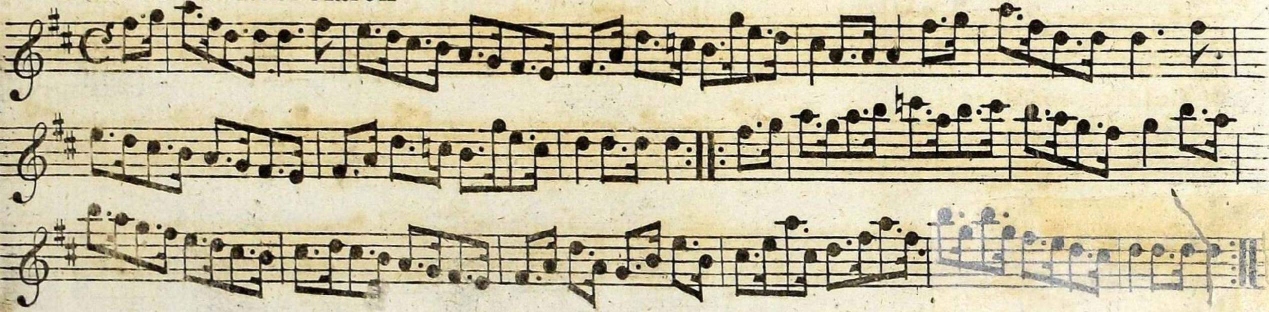
Belleisle March



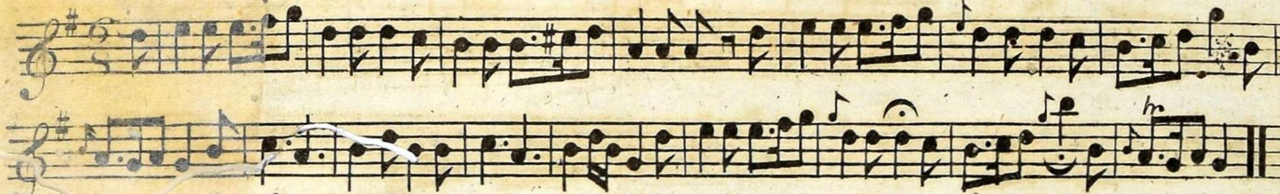
Marquiss of Granby's March



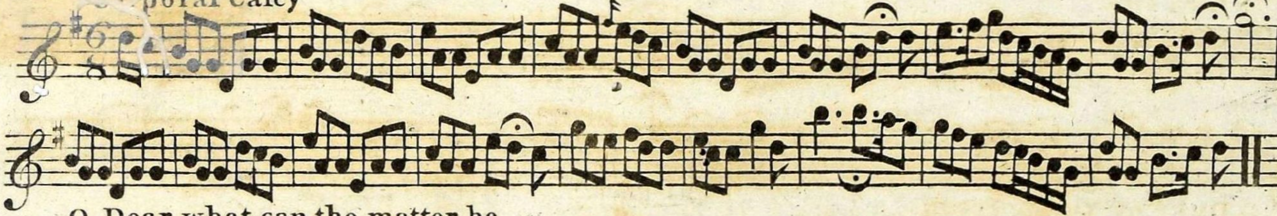
Duke of Gloster's March



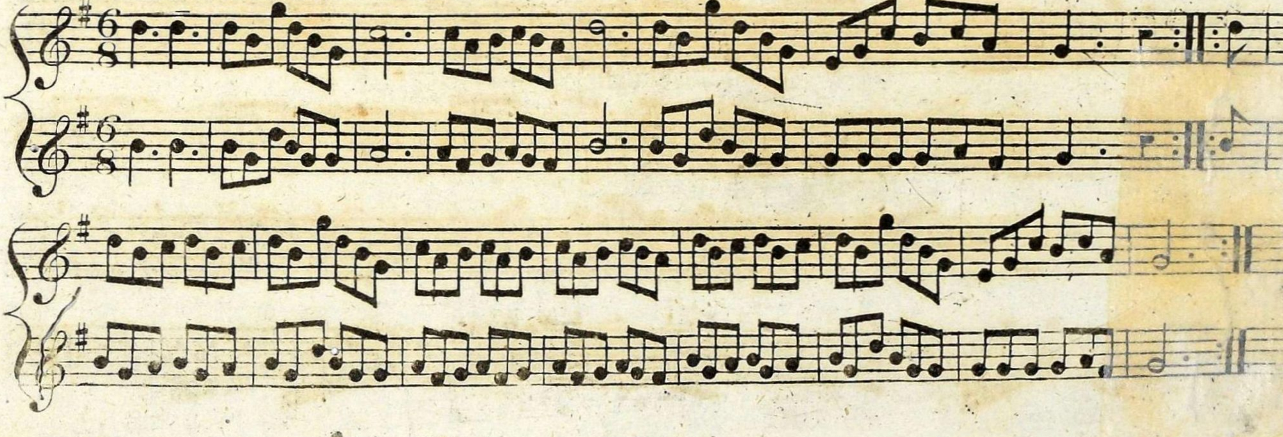
Somebody.



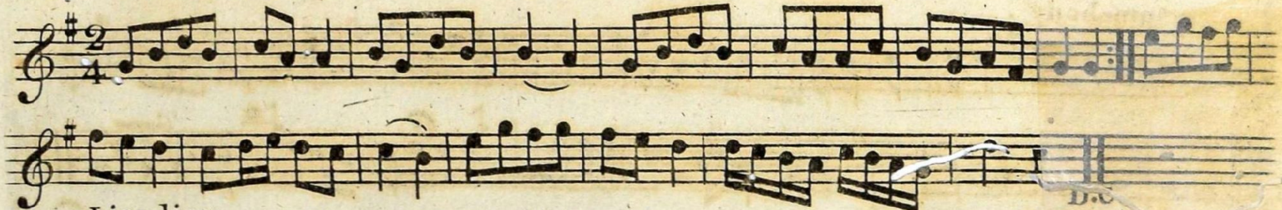
Corporal Casey



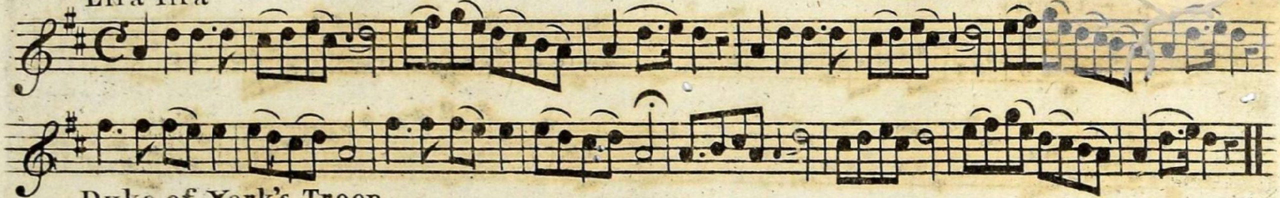
O Dear what can the matter be



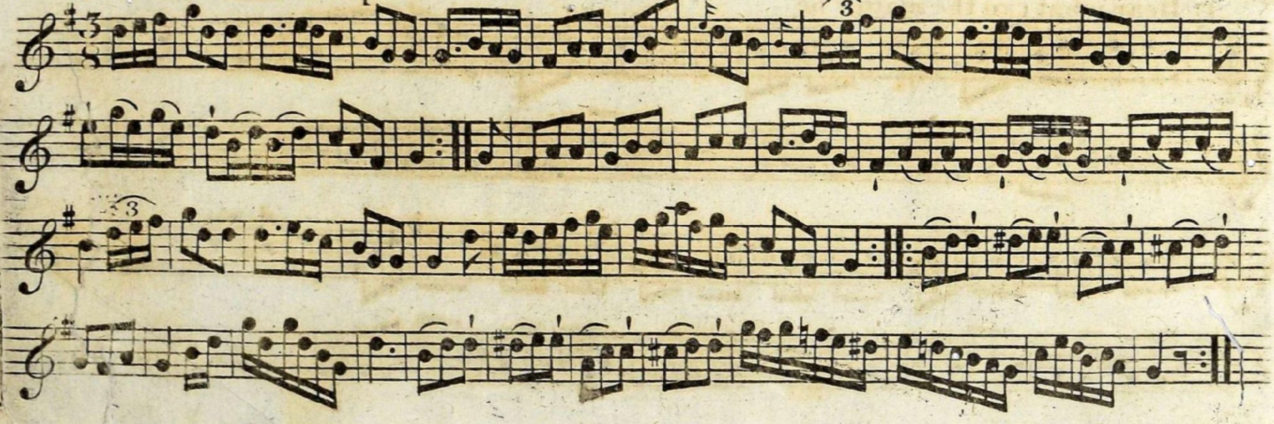
The Haunted Tower



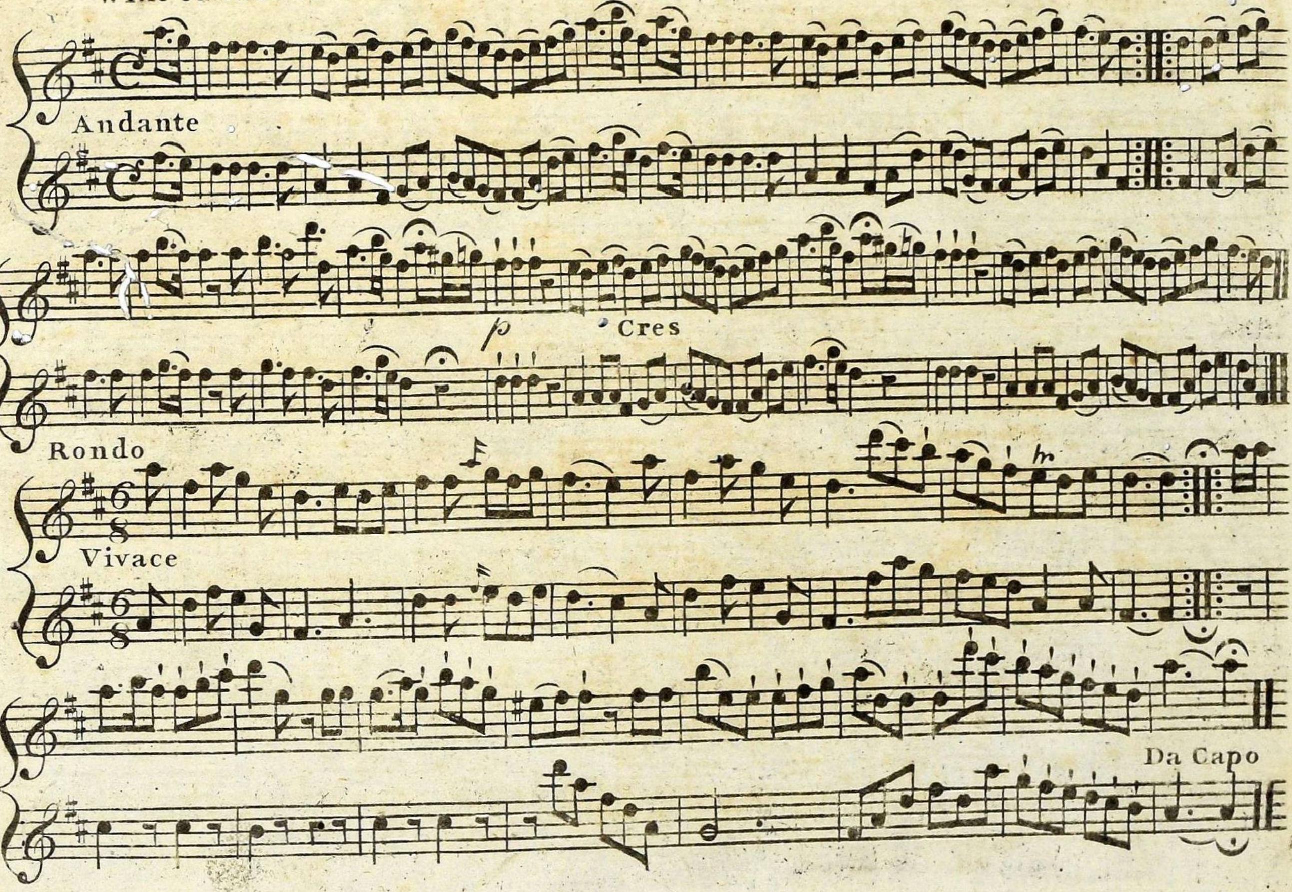
Lira lira

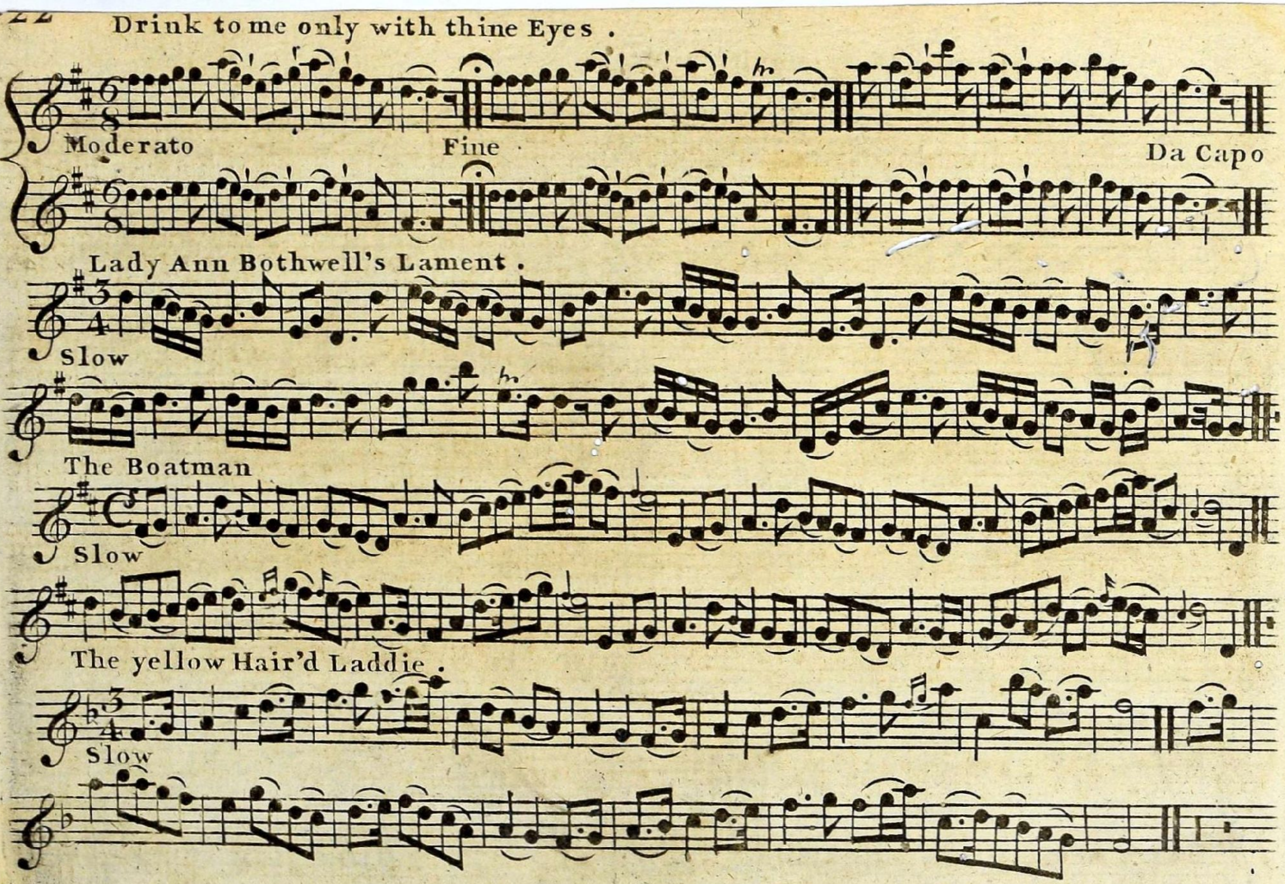


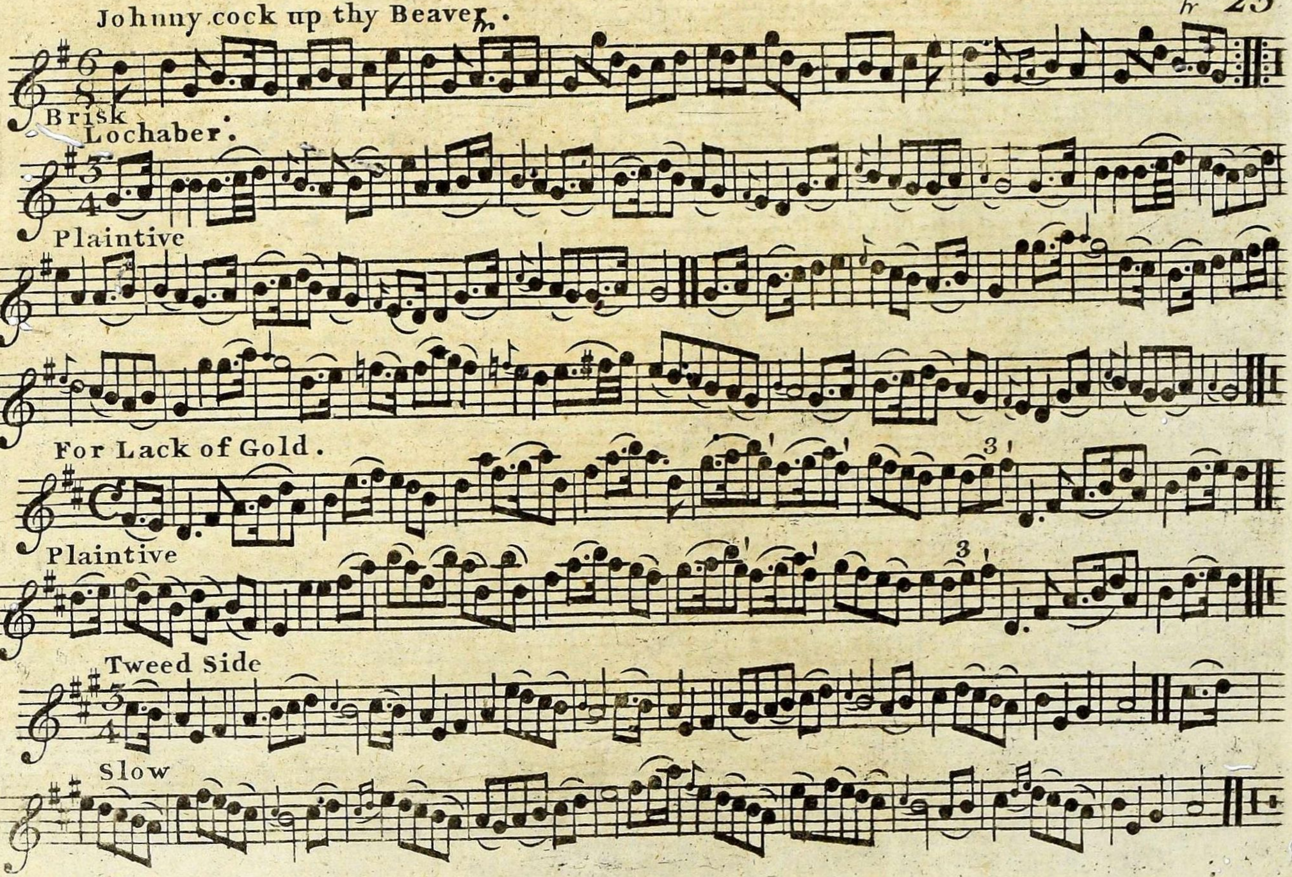
Duke of York's Troop

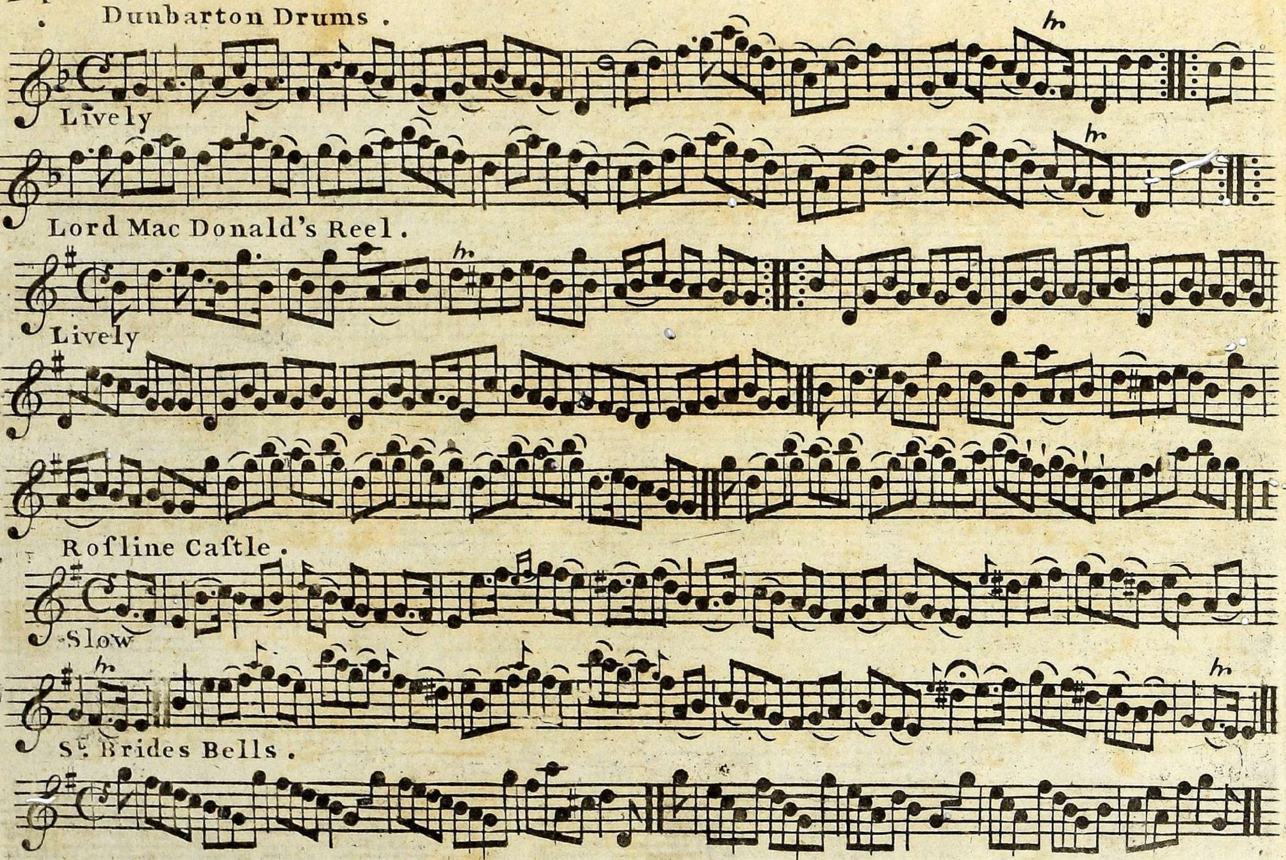


Wine cannot cure . A Favourite Duet .

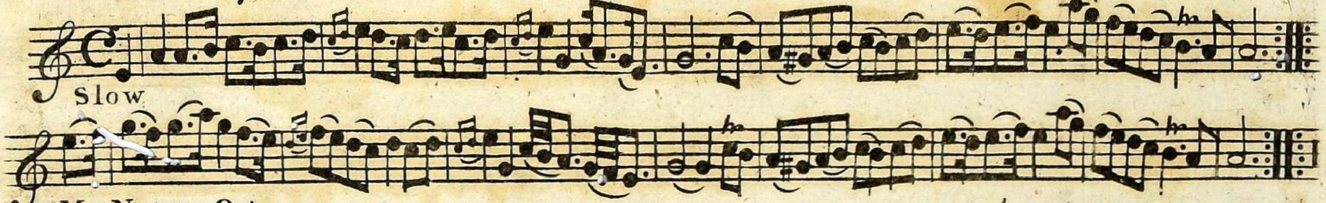



Drink to me only with thine Eyes .
Moderato
Fine
Da Capo
Lady Ann Bothwell's Lament .
Slow
The Boatman
Slow
The yellow Hair'd Laddie .
Slow

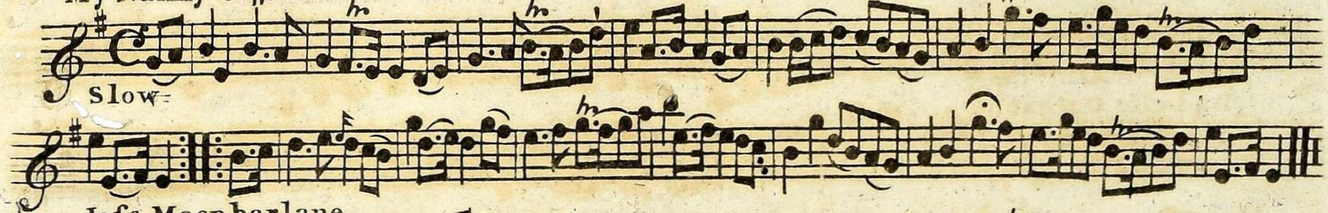

Johnny cock up thy Beaver.
Brisk
Lochaber.
Plaintive
For Lack of Gold.
Plaintive
Tweed Side
Slow


Dunbarton Drums.
Lively
Lord Mac Donald's Reel.
Lively
Rofline Caftle.
Slow
St. Brides Bells.

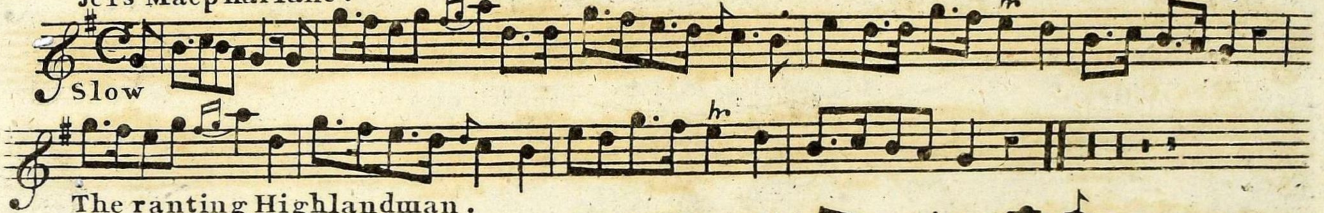
Gilderoy.



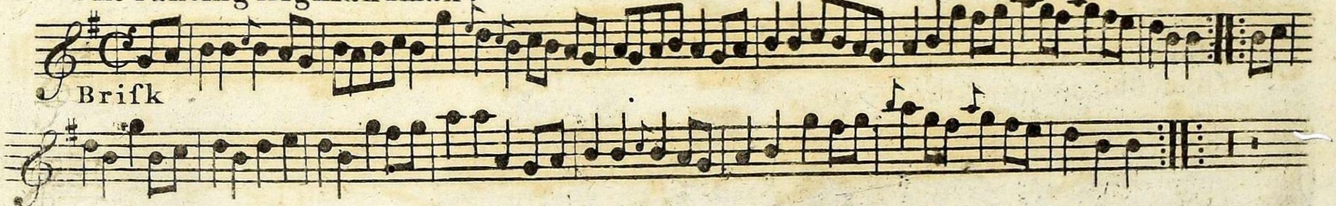
My Nanny O



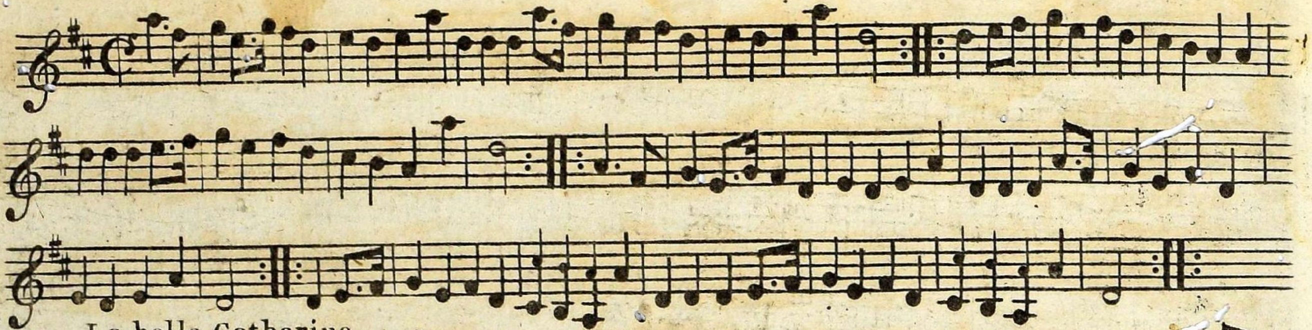
Jess Macpharlane.



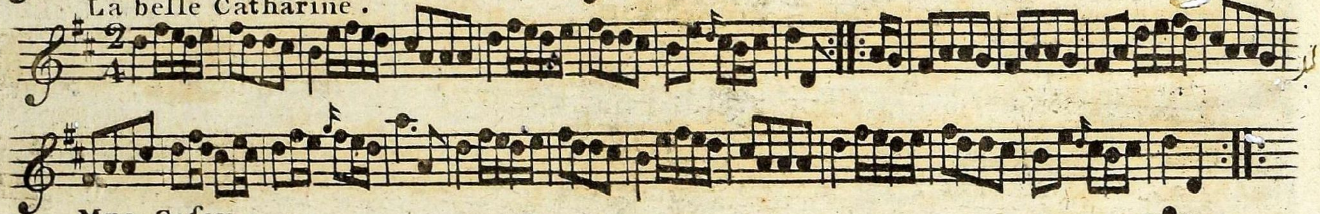
The ranting Highlandman.



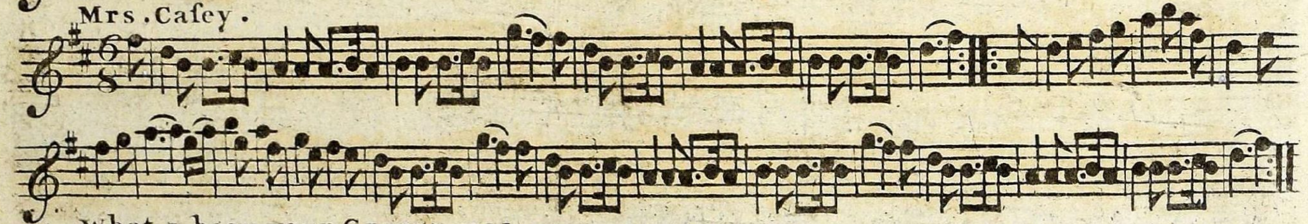
Air Rufse.



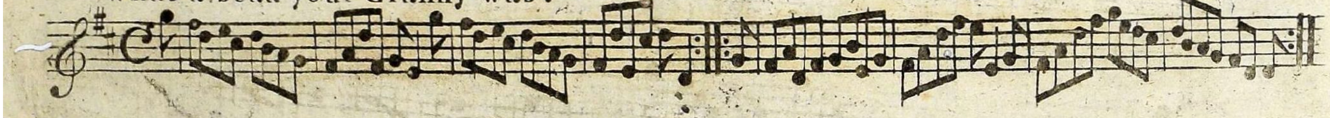
La belle Catharine.



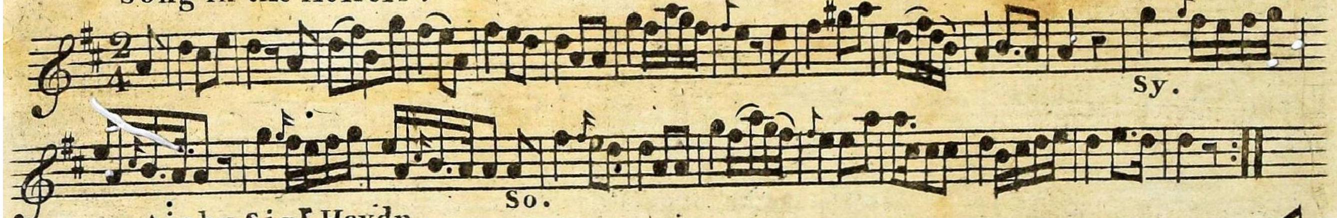
Mrs. Cafey.



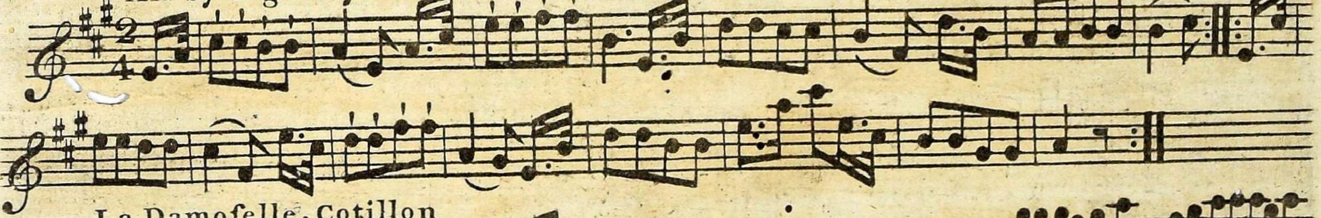
What a beau your Granny was.



Song in the Heiress.

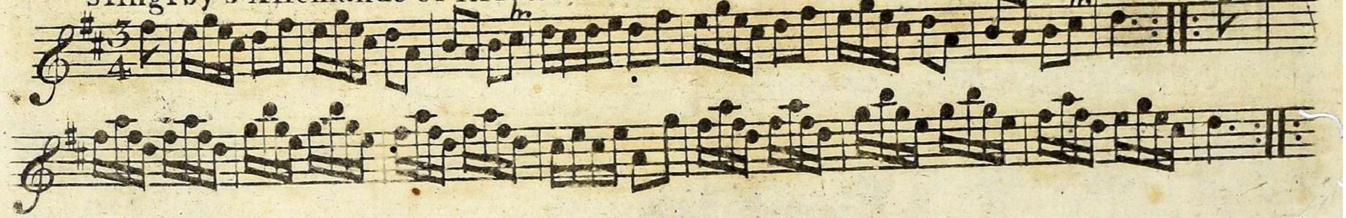


Air by Sig.r Haydn.

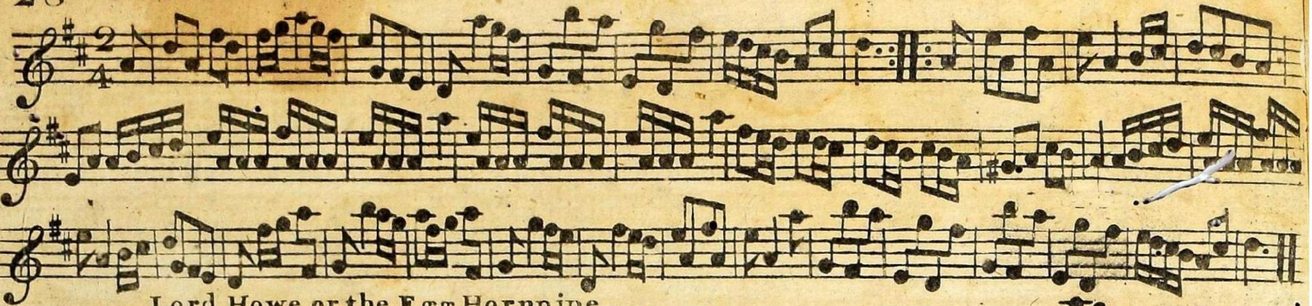


La Damoselle. Cotillon

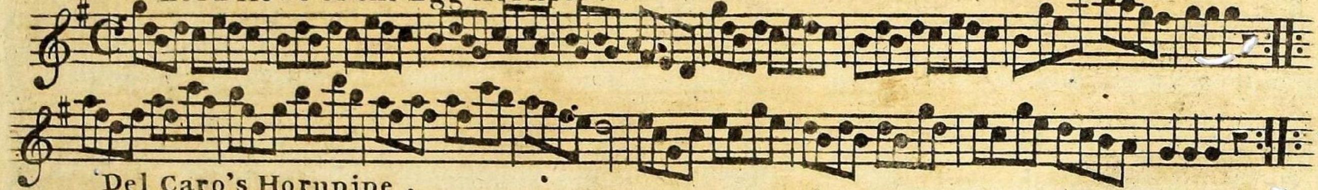
Slingsby's Allemande or Ridotto al Fresco.



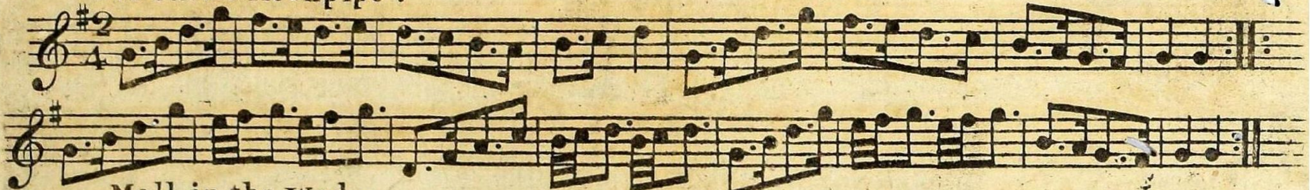
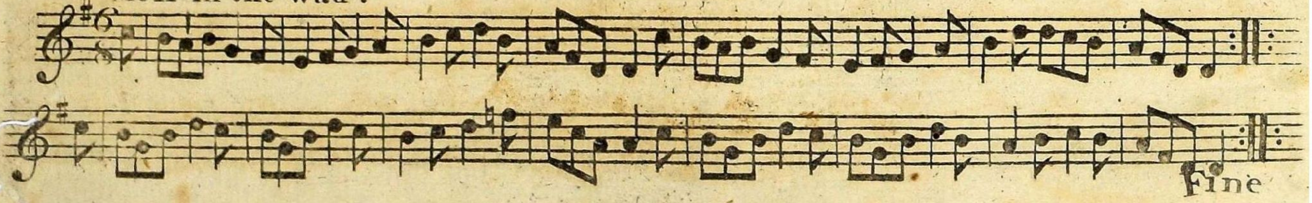
Lesson



Lord Howe or the Egg Hornpipe.



Del Caro's Hornpipe.



Moll in the Wad.